

Notre Dame Scholastic.

Disce quasi semper victurus; vive quasi eras moriturus.

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The Lesson of the Season.

What comfort now, when summer days have fled,
Have you, O heart, that in the sunshine basked—
Have ye, O hands, that held all that was asked?
For all your fruits and flowers lie frosted, dead.
You did not dream amid the roses red,
Gold-hearted, scented, which your green bowers masked,
That cold would come, and with it wild winds tasked
To tear away the garlands from your head.
O lover of red roses and red wine,
O scorner of red blood, to whom a prayer
Brought thoughts of dying, shudders and vague fear,
Will dreams of pleasure and past joys of thine
Make dreary winter hours more bright and fair
Amid your dust and ashes? Death is here.

—Maurice F. Egan in the "Ave Maria."

The Poems of Tasso.

Of all the heroic poems written in a language other than our own, the best known is the "Jerusalem Delivered." All the different translations that have been made have so popularized the action, the progress, the ideas and the beautiful proportions of this poem, that it is known to those ignorant of the language of which this is one of the masterpieces.

When the *Jerusalem* was published, the *Orlando Furioso* of Ariosto enjoyed the greatest and widest popularity, and at the same time, notwithstanding the care Tasso took to follow a route entirely opposed to that of Ariosto, his enemies accused him of presuming to set himself up as a rival. The most bitter attacks on the author of the *Jerusalem* were made by the *Accademia della Crusca*, which had been just established at Florence (1582). This brought on a very bitter controversy, in which Tasso defended himself by an apology in the form of a dialogue, the moderation and spirit of which gained for him all hearts. Among the most violent critics of the poem was a young man who no doubt did not foresee either his future greatness or his misfortunes, the famous Galileo. Professor of mathematics, at the age of twenty-six years, in the University of Pisa, he did not neglect literary studies, to which he had always been devoted; he loved poetry, and delighted in making verses; he was passionately fond of Ariosto's productions, and it is said he knew them entirely by heart. In 1590, Galileo wrote an extremely bitter criticism on the *Jerusalem Delivered*; this work was found towards the end of the last century, and printed for the first time in 1773. The attacks of the young Professor are made alike on the style, the invention, the conduct and characters of the poem. The exaggeration of the critic shows his wonderful predilection for Ariosto: "I am sometimes dumbfounded, when I see the

degraded things that this poet undertakes to describe." Again: "It has always seemed to me that this poet was poor, miserable, entirely devoid of expression, while Ariosto is rich, magnificent and admirable." These passages serve to show the spirit of the time, and prove that Tasso was subject to that law from which Galileo himself did not escape, of seeing his genius ignored by his contemporaries. On the other hand, Tasso met with defenders as enthusiastic and zealous as his enemies. In France the fate of the poem was more happy than in Italy. Although it was known only through bad translations, yet it excited great admiration.

The principle defects in the *Jerusalem* are: abuse of allegory, too great length and minuteness in many descriptions, sentimental subtlety, and *jeux de mots*, which may be excused by the time when the poet lived. "But," says Ginguier, "the choice of subject, the plan, the characters, the sustained and graduated interest, the episodes, the combats the enchantments, the elevation of thought and eloquence in language, the style always poetic and animated—all these qualities united contribute to maintain the poem in the rank to which it has been assigned."

At the age of eighteen years, Tasso in ten months composed the epic poem of *Rinaldo*. The hero of this poem is Rinaldo, son of Aymon and cousin to Orlando. His love for the beautiful Clarissa, sister of Yvon, king of Gascony; his first deeds in arms to gain her, the difficulties that separated them, and, finally, their union, form the subject plot and denouement. The action takes place in the time of Charlemagne. The style of this first epic production is more simple, less affected, and also less poetic than what afterwards became the style of Tasso. Still we find already in it harmony, a happy phraseology, fine construction, eloquence in the language, abundance in the descriptions, comparisons and images.

Tasso was never satisfied with his *Jerusalem Delivered*, and formed the design of re-composing it; this he carried out in his *Jerusalem Conquered*. We shall point out the principal differences between the latter and the former. The first change that we perceive is in the invocation: it is not now the immortal muse of Helicon that is invoked, but the celestial intelligences and their chief. Rinaldo has disappeared from the army of the Crusaders, and in his stead appears the young Richard, son of one of those Guiscards of Normandy who reigned at Naples. To explain this modification, we must understand that Rinaldo had been chosen as one of the heads of the house of Este, and Tasso revenged himself on this house for the bad treatment he had received, by cutting off from his second poem one of those ancestors in whom it gloried. In the second canto, the episode of Olindo and Sofronia was struck out. Sofronia was the portrait of the princess Eleanor d'Este,

with whom Tasso had been in love, but was afterwards cured of his passion. Erminia is changed to Nicia. The whole episode of Armida is the same, except the denouement, in which Tasso suppressed the magic used by the enchantress to free herself from the cavaliers. Cantos XVII and XVIII have been replaced by an entirely new act—the attack by the fleet of the Crusaders. This addition corrects a defect in the *Jerusalem Delivered*, where there is too little mention of this fleet, so important a part of the forces of the Christian army. One would wish to be able to transfer this combat from one poem to the other; it is almost lost in the second and would have been very beautiful in the first. We would also preserve almost entire the vision of Godfrey in Canto XX; the picture of the ancient Sion and the new Jerusalem; God on His throne and in His glory; the angels and saints, their songs and praises; the prediction to Godfrey, by his father, on future events; the revolutions of great and small empires.

In this last piece we find a passage on the absolute supremacy of the Popes. In 1595, an edition of the "*Jerusalem Conquered*" was brought out in Paris, but was condemned and suppressed by act of Parliament. The reasons were the verses of this passage—condemned according to the act, as "containing ideas contrary to the authority of the king and the good of the kingdom, and as attacking the honor of the late King Henry III and the present King Henry IV."

It is not surprising that the "*Gerusalemme Conquistata*," which retains all the beauties of the first and contains so much that is new, should have the preference of the author, and meet with such favor when it appeared; but it is still less surprising that the "*Gerusalemme Liberata*," with all its imperfections, should be more favorably received.

The genius of Tasso shows itself, sometimes brilliantly, in his poem, "*The Seven Days of Creation*." This was composed under the following circumstances. He was at Naples, with his friend the Marquis Manso, to whom we owe an interesting biography of the poet. The mother of the Marquis was very devout, Tasso very religious. His conversations with this lady turned upon subjects of piety. The knowledge, warmth and unction that he displayed charmed her. She engaged him to treat in verse some grand subjects of this kind, and he chose the creation of the world. He composed the first two books in the midst of this delightful retreat, in a passable state of health, and in perfect repose of mind. The remaining five, on the contrary, were composed, or rather sketched, at Rome, in the last years of his life, when work was no more than a distraction from his sufferings. This is the reason of the difference that may be perceived in the style of the first two cantos and that of the others. This poem is not and could not be anything more than a paraphrase of the first chapter of *Genesis*, for the six days of creation; and of the first part of the second chapter, for the seventh day—the day of rest. In his subject, Tasso met with the inconvenience of descriptions necessarily too long, too continual, and that leave the poet no other resource than theological, philosophical and moral digressions and discussions. It is, however, to be regretted that Tasso was unable to bring the whole poem to the point of excellence found in the first two books. There we find passages of great beauty, and a certain majesty of style singularly adapted to his subject.

Gingueni shows a curious relation between the "*Seven Days*" of Tasso and the *First Week*, a French poem of Du Bartas, who was celebrated in his own time, but now is

entirely forgotten. The plan of the *Week* is the same as that of the "*Seven Days*." It is probable that the work of Du Bartas gave Tasso his idea. The *Week* appeared for the first time in France in 1580, and many subsequent editions followed in rapid succession. Tasso knew French very well, and it was only about twelve years after that he commenced his "*Seven Days*." Besides, the *Week* of Du Bartas was translated into Italian verse, and this translation—which was very successful—was published in 1592, the same year that Tasso conceived the idea of his poem and composed the first two books.

Besides these poems, Tasso has left a great number of interesting letters, sonnets that were very popular in Italy, and philosophical dialogues.

Rouget de L'Isle.

On the 20th April, 1792, the Legislative Assembly of France declared war against the Emperor of Germany, who threatened the national independence, and on the 11th of July following, the president, Aubert-Dubayet, pronounced in a solemn voice, in the midst of profound silence, these simple but terrible words: "Citizens, your country is in danger!"

When the declaration of war was heard in Alsace it was received with transports of enthusiasm; volunteers presented themselves in thousands at the recruiting offices to march to the defence of the territory. Those that marched forth and those that staid at home equally felt the necessity of bidding farewell, in that harmonious language which unites the hearts by blending the voices in song. All were desirous of a patriotic and warlike chant: those of the overthrown monarchy no longer spoke to the imagination.

In the garrison of Strasbourg was a young officer of genius, Rouget de l'Isle, known as an agreeable writer of verse, and not a bad musician. He was asked whether he felt within himself the power of answering the wishes of his fellow-citizens. He declined the attempt, stating that heretofore he had only written verses for private gatherings of friends. He knew not that enthusiasm in a noble cause can spontaneously develop within us powers of which we were before unconscious.

It was at the house of the mayor of the city, Dietrich, where patriotic enthusiasm had been carried to its greatest height, that these importunities were made to Rouget de l'Isle. He withdrew, his ears filled with harmony and his mind deeply engaged. Suddenly about midnight what we might call a sort of lyric fever awoke him, and the hymn-music and poetry seemed of itself to spring into existence in his brain. He was himself unable to tell how it came to pass.

As soon as it was day he hastened to Dietrich's and requested him to reassemble those that had been present the previous evening; they came. Rouget de l'Isle seated himself at the harpsichord, and performed his composition amidst universal acclamations.

It was immediately written out for the military band, and the volunteers marched off singing in chorus:

Allons, enfans de la patrie,
Le jour de gloire est arrivé.

Never was popularity so rapidly achieved. In a few months all France was familiar with the new chant, and the battalion of the Marseillais called forth with it the

echoes of the Tuileries on the ever memorable day of the insurrection of the 10th of August. There it received its name, the *Marseillaise*.

The *Marseillaise* was the song of the French Revolution. When they came to the verse:

Amour sacré de la patrie,
Conduis, soutiens nos bras vengeurs;
Liberté, liberté chérie,
Combats avec tes défenseurs!

all heads were uncovered, knees were bent, and involuntary tears were shed. It is so deeply inscribed in the national heart of France that it burst forth again spontaneously in 1850: the children had all learned it from their fathers.

Such is the result of one hour's generous inspiration in a man of otherwise ordinary abilities, and who at the very time was far from being an enthusiast of the Revolution.

That he was a man not above ordinary abilities is testified by the obscurity in which he remained, both in the literary and the political world. No other production of his was of sufficient merit to escape oblivion; and he himself, whose immense popularity would have opened to him an easy entrance into any career, was still living with a new generation, who gloried in his name without suspecting his existence.

That he was no enthusiast of the Revolution the following anecdote will show.

After the revolution of the 10th August, which suspended the royal power and sequestered the person of Louis XVI, the Legislative Assembly sent commissioners to the army to receive their adhesion to the changes that had been made.

Carnot was sent to the army of the Rhine, which he found most favorably disposed. Still, a small number of officers, led by the Duke d'Aiguillon and the Prince Victor de Broglie, amongst them Rouget de l'Isle, refused to take the oath. Carnot tried in vain to conquer their resistance by persuasion. A man of genius himself, he addressed himself in particular to Rouget: "Will you compel me," he said, "to remove the author of the *Marseillaise* for incivism?" The hymn was then singing a few steps from them; but Rouget de l'Isle was under the influence of the aristocratic party of his friends, and persisted. And Carnot, to give them time for reflection, ordered a second appeal by name, but with no better success. The refractory officers were suspended from their functions, and the delegates of the Assembly had some difficulty in saving them from the anger of the populace and the soldiers.

Sometime afterwards, however, Rouget de l'Isle returned to the service and became aide-de-camp to General Hoche, whom he accompanied at the affair of Quiberon. He was wounded there in fighting the exiles.

He then returned to obscurity, from which the Empire was not anxious to draw him forth. At the Restoration some attempts were made to proscribe him, as a punishment for the glorious memories connected with his name. Some artists and literary men formed a society to preserve him from falling into misery, and a medallion was executed by David as a contribution to this duty of national gratitude. After the revolution of July, which again evoked the *Marseillaise*, Rouget de l'Isle received a slight pension.

He died at Choisy-le-Roy, in the midst of a family whose affection he had long secured to himself by the good qualities of his heart. When he was carried to his grave, the

employees of the workshop of Choisy distributed bouquets of *immortelles* to the assistants; then they surrounded the grave, and in the tones of a religious chant they sang the *Marseillaise*. As on a former occasion, when they came to the words that we quoted above, all fell on their knees on the newly moved earth.

The life of Rouget de l'Isle is calculated to strengthen this idea: It is unjust to consider too exclusively the part played by the individual, even in individual works. Great circumstances give rise to great productions, and great circumstances are brought about by the action of the masses. Even a man of medium abilities may then become the voice of a people, because it is from the people that he receives his inspiration. T. E.

Seal-Fishing.

Of the many dangerous occupations undertaken by man for the accumulation of wealth, none are more so than that of seal-fishing amid the ice of the North. Before describing the dangers incident to hunting, a word or two about seals may not be out of place.

About the middle of February the seal casts its young on those huge ice-fields that are borne along our shores by the great northern current that sets southward out of the Greenland seas. For nearly a month after birth, the young remain on the ice, fed by their mother's milk. About this time they are very fat and in perfect condition, and the object of the seal-hunter is to reach them about this period, as they are then readily taken, and the oil is finer and purer than that of the old ones.

There are four species of seals in our seas. The bay seal, so called from its frequenting the mouths of rivers and harbors, and which is never found among the ice. The harp seal has a broad curved line of connected spots from either shoulder and meeting on the back above the tail, thus forming the figure of an ancient harp. The male alone has this figuring, and it is not visible till his second or third year. The hooded seal is much larger than the harp. The male, called the doghood, is distinguished from the female by a singular bag of soft flesh on the nose. When attacked he swells up this hood with his breath, so as to cover the face and eyes and resist the shots of the hunters. The seal-hunters say that it is impossible to kill one of these animals, even with a sealing gun, so long as his head or tail is towards you; and the only way to kill them is to aim at the side of the head so as to strike it at the base of the skull. The hooded seals bring forth their young three weeks later than the harp seals, and keep further to the north. The square-tipper is the largest of all, but is rarely taken on the coast. The white-coats, that is, the young of the harp seals, are the most desired by seal hunters, their oil and skin being the finest.

Having given an idea of the different kinds of seals, let us picture to ourselves seventy or eighty robust seal-hunters on board of a small sealing vessel of one hundred and sixty tons, ready for their excursion on the far distant fields of the Arctic Ocean; and in order to form a better idea of the perils and excitements of a "swile hunt," let us in imagination go with them. The vessel, having shoved off from the shore, steers northward, endeavoring to keep in the open water, if such can be found; but it will not be long before it encounters the ice. Then the scene becomes dreadful; howling night hangs brooding over the Arctic field, and the vessel, caught amidst the ice, is contin-

ually threatened with destruction. Now monstrous floes come grinding and sweeping by the vessel, causing everything to fall before them, like blades of grass that fall before the reaper. The wind, like a lion, roars through the shrouds, driving on sleet and snow, before which only men of iron can stand. Thus beset and locked in the embrace of the floes, the luckless vessel is at times drifted helplessly hundreds of miles past the harbor from which it started. Then suddenly the scene changes; soft westerly breezes blow, unfolding a lovely sky studded with bright stars, adorned by the presence of the moon, and brilliant with the flickering aurora; calmly the vessel's prow ploughs through numberless islets of glittering ice shining with pinnacles and fantastic forms, realizing all the youthful dreams of fairyland. The scenery on such a night is beyond description.

The enchantment of such a scene is suddenly dissolved by the welcome whimpering of young seals, resembling much the cry of an infant in distress. The vessel has at last touched the seal meadows. Now the bloody work begins; not a moment is to be lost, for the wind may change and the treasure drift far away. If the ice be firm the men eagerly leap upon it, armed with "gaff," towing-line, and sculping knife. If it is broken, the word is given, "Out with the purets (boats), boys!" and from "pan" to "pan" they pursue their prey. The slaughter is terrible. The shouts of the hunters, the blows of the gaffs as they dispatch their victims with a stroke on the nose, the blood-gouts that cover the hands and arms of the hunters and stain the virgin snow, the carcasses denuded of skin and fat, and yet palpitating with warm life as they are flung on the ice—what a scene of death amid these ice solitudes of the ocean, with the bright sun in the heavens lighting up the glittering pinnacles, and far-spreading fields of ice! In the mean time the vessel keeps moving through the ice; the men follow, gathering up the seals on each side as they pass along. In skinning the seal, a cut is made through the fat to the flesh, a thickness generally of about three inches, from the throat to the tail. The legs and the head are then drawn out from the inside, and the skin is laid out flat and entire, with the layer of fat adhering to it; and in this state the skin is called the "pelt" or "sculp." The hunters nick two holes along the edge of each side of the skins, and then lay them one over the other, passing the rope through the nose of each pelt, and lacing it through the side holes in such a manner that when pulled tight it draws them into a compact bundle. Fastening the gaff in this bundle, they then put a rope over the shoulders and haul it over the ice to the vessel. Then what a scene the deck of the vessel presents as the seal skins are piled there, previous to being stowed under decks! The men move about knee-deep in fat and blood—the deck, with gore, is slippery as glass. The seal-hunters snatch a moment to drink a bowl of tea or eat a piece of biscuit and butter—their hands and bodies reeking with blood and fat—and then hurry off in search of new victims. The poor mother-seals, now cubless, are seen popping their heads up in the small lakes of water and holes among the ice, looking for their snow-white young, and refusing to believe that the bloody carcasses on the ice, stripped of their warm coverings, are all that remain of their tender offspring. With a moan of distress, they plunge into the water, as if anxious to escape from a scene polluted by the ensanguined trail of the hunters.

Seal fishing is full of perils and excitements. Sometimes,

when the men are a few miles from their vessel, a blinding snow-storm sets in; and as they stagger along, trying to regain their ship, they fall through a hole in the ice, covered by the treacherous snow, and go down to the ocean's depths, "unknelled, uncoffined, and unknown." Sometimes, too, the field of ice on which they are at work separates into fragments, and they are floated off to lie down and die on the ice unless picked up by some passing vessel. At times their sufferings are very great, and in some seasons there is a serious loss of life. On the whole, however, such is their skill and fortitude in meeting all emergencies, and such their knowledge of the ways and manners of the ice, that comparatively few mishaps occur. J. J. F.

Playing-Cards.

It is very probable that playing-cards were invented by the Arabs, and that through them they became known to the Byzantines. Their introduction into Western Europe was owing more or less to the Crusaders. Thus cards were introduced into England by Edward the First, on his return from a crusade in the year 1272. In the diary of this king mention is made of a play called "The Four Kings," which seems to be nothing else than playing at cards.

As early as the year 1388, Charles I, King of Castile, prohibited in all his realm playing at cards and at dice. Although the Spaniards were not the inventors of cards, still they made many and great improvements in them, and from the Spaniards originated many names used even now in playing at cards, like *Primero*, *Spadille*, *Manille*, *Mata-dore*, *Basto*, etc.

The almost general opinion that Jaquemin Gringonneur invented cards as a distraction for Charles VI, who was suffering from debility of mind, seems not to be very well grounded. It is true that in this king's list of expenditures there were found three packs of cards, gilded, variegated, and adorned with emblems and mottoes, but this only goes to prove that at that time cards were already in use at the French court. Of the cards of Gringonneur there are seventeen still kept in the library of Paris, and it seems that they doubtless belonged to a larger deck; they are $9\frac{1}{2}$ inches long and $3\frac{1}{2}$ inches wide. In regard to figures they very much resemble the cards now in use. As paintings, these cards are of very little advantage for the study of the customs of those times. The pictures represent the Pope, the Emperor, hermits, the sun, the moon, power, temperance, justice, death, and other similar allegories, and they are executed with great *naïveté*. Thus, for example, power is represented by the form of a mighty woman breaking a big club as one would a reed; temperance pours wine out of a bottle into another without tasting it herself; death rides on a ghost-like steed, mowing down all who come within his reach; the sun shines on a hard-working peasant-woman, whose sweat, pressed out by his hot rays, falls in big drops upon the ground. Under Charles VII, who died in the year 1461, piquet was invented, and those were the first cards of the now usual size and form. The figures, too, received at that time a symbolical meaning. The trefoil (now club), that useful plant for horses, was to remind the general that he should not lead his troops to regions where the horses would find nothing to eat.

Picque (spade) and carreau (diamond) were symbols of arms; the former of the spear, the latter of the crossbow.

Carreau was the name of that kind of arrows which, in shooting, were placed upon the breastplate. Cœur (heart) signified the courage and valor of the warrior. The acè (as) was the first card, higher even than the king, for it represented money, without which not even kings can wage war. For a long time David, Alexander the Great, Cæsar and Charlemagne figured as kings. Then followed Argine, the queen of clubs, with the portrait of Mary of Anjou; Rachel, the queen of hearts, with the portrait of Agnes Sorels, the beautiful friend of Charles VII; Pallas, the queen of spades, with the portrait of Jeanne d'Arc; Judith, the queen of diamonds, with the portrait of the wife of Louis the Pious. The valet or knave represented the nobility of France; this appellation was by no means a humiliating one, for before the act of knighting everybody was a valet. The knaves were painted in the attire customary among the soldiers of those times. The characteristic marks and division of cards have since remained much the same.

In Germany, playing at cards must have been in extensive usage as early as the fourteenth century, for in documents of those times we find laws and constitutions restraining and even forbidding it. There, too, martial spirit had considerable influence upon the figures on the cards. The bells which used to hang on the cloaks, shoes and collars of dukes, were the marks of nobility. Trump is supposed to be derived from *triomphe* (victory). Ace represented the state; the king, the princes; the knave, the different ranks and officers of the empire; and the other cards, the common people.

At the beginning of the seventeenth century playing at cards was not only known in Vienna, but it had degenerated into an abuse, which may be seen from a decree of the Emperor Albert II, forbidding anybody "to lose at play his wife, or child, or a part of his own body." The society of Card-Limners in Vienna dated from the year 1444.

At first, all cards were hand-work, free drawings and paintings; and it is evident that in this way the manufacture of a deck required considerable time and that the price of the same was very high. Hence we find a deck of cards among the dowry of the daughters of dukes and even of princes.

In the year 1474 Barbara of Mantua, spouse of the duke of Würtemberg, received as a nuptial present a dozen of playing-cards, which are preserved to this very day in the chamber of antiquaries at Stuttgart.

After the invention of xylography, cards were multiplied by means of a press, and only the coloring was done by hand. The oldest cards were made of parchment, and were glued on the back with a colored paste to make them durable. It has been objected against the antiquity of cards that paper was not known previous to the middle of the fourteenth century, and that for a long time after its invention it was very imperfect. The simple answer to this is that before the invention of paper cards were made of parchment, leather, thin boards and other materials.

In the library of Rouen, in France, some Hindoo cards are kept. They are pieces of a kind of Japanned paper, and are adorned with very peculiar figures. In the collection of the Belveder, in Vienna, there are likewise preserved four very old decks of cards. The first is of extraordinary size, and on one side of the cards are paintings of various animals, trees and flowers; on the other is the coat-of-arms of the Duke of the Austrian Tyrol. The second deck consists of small wood-cuts, representing the coat-of-arms of several

princes; on the back are apophthegms. The third deck is nicely colored and most interesting. In it we find pictures of the king and queen, and of all the dignitaries at the courts of France, Germany, Bohemia and Hungary. It dates from the end of the 15th century. The fourth deck contains figures of falcons, falconers, dogs and hunters. It is very remarkable that an old sample of cards has been kept for so many centuries, for the now common cornered figures are an imitation of the first piquet figures four centuries ago.

P. H.

Thoughts on Art.

From the German of Goethe.

We speak of nature and its imitation; and then add there should be a beautiful nature. We must then choose—and without doubt choose the most perfect. But how are we to know this? According to what rule are we to make our choice? Where is this rule? Not in nature. And, supposing that the object is given; that it is, for example, a tree, the most beautiful in the forest, and acknowledged the most perfect type of its species. In order to transform this tree into its image I turn around it, I seek to seize it on its most beautiful side; I place myself at a suitable distance in order perfectly to take in the whole; I await a favorable day; and after all that, do you believe that much of what belongs to the real tree is passed over to the paper? The crowd may believe it; but the artist who possesses the secret of his art should not fall into the same error.

That which pleases the most, as nature pleases the multitude, in a work of art, is not exterior nature, but man, interior nature.

The world interests us only by its relation with man. And in art we taste but that which is the expression of this relation.

More merit is due the unsuccessful attempt to satisfy the highest requirements of art than the perfect fulfilment of the inferior conditions. We are very well convinced of the necessity of studies from nature for the sculptor and the painter; but we confess that we are often troubled at seeing the abuse that is made of this laudable exercise.

There exist in nature many objects which, if considered separately, present the character of beauty. However, talent consists in discovering the harmonies, and, consequently, in producing works of art. The butterfly that has just lighted upon a flower, the dewdrop that moistens its cup, the vase that contains it, make it still more beautiful. There is not a bush, not a tree that cannot be made interesting by the neighborhood of a rock, a fountain—and to which a well-arranged perspective does not lend a great charm. It is the same with the human figure—with the forms of animals of every kind.

The young artist will find more advantage in following this direction. He will first learn to reflect, to combine, to seize the relations between objects that harmonize together. If in this way he composes with talent, what we call invention, that is, the art of drawing a crowd of ideas from a single particularity, will not be wanting to him.

Man, originally gifted with the most happy dispositions for knowledge, must necessarily be formed by education. His faculties can be developed only by the care bestowed upon him by his parents and his masters, by an experience acquired with labor. The artist is not born at once formed but simply with the germ of talent. Nature can give him a happy sight to take in the forms, the proportions, the

movements; but for lofty composition, the distribution of light and shade, the choice of colors, natural talent alone would fail him.

If he does not feel disposed to learn from the great masters of past ages, or from those of his own time, what he needs to become a true artist, misled by the false idea of his own originality, he will remain behind and below himself. For it is not only that which is innate, but also that which we acquire, that belongs to and forms part of ourselves.

Scientific Notes.

—Edison's telephone is working wonders in England, and the scientific journals say it is decidedly the telephone of the future.

—The remains of a prehistoric village on piles have been discovered in the Barmsee (a small lake in the Bavarian mountains), much like the Swiss lake dwellers' habitations.

—Mr. Crossely of Halifax, in England, has succeeded in hearing the tramping of a fly from a distance twice as great as that between Bradford and Halifax—that is, over some twenty miles of telegraph wire.

—The three rare and remarkable metals, cerium, lanthanum, and didymium, are now traced by M. Cossa through the saccharoid marble of Carrara and the limestones of Avellino. He considers them to be widely diffused in nature, and that they enter into the composition of organized beings.

—Prof. S. F. Baird, Secretary of the Smithsonian Institution, wishes to receive reports from scientific men (and women), both professionals and amateurs, detailing the work done by them during the current year, for publication. Here is a chance for everybody who is engaged either in scanning the heavens or plodding the earth to become measurably immortal.

—In the Zooplasic Museum at Soleure, Switzerland, there is now to be seen a white chamois, with red eyes, white horns and hoofs, and a snow-white fleece. It seemed to be about two years old, and was shot in the Savienthal, in the Grisons. It is the second specimen of the same kind which has been forthcoming in the Alpine world within the last thirty years.

—A grave discussion is going on through the London *Times* as to whether it will be possible to use the electric light for the illumination of pictures. One correspondent says: "Anything more unnatural and ghastly than the new light can scarcely be imagined." Another correspondent replies: "The fact is, that the electric light, which is a pure white light, seems of a bluish color only when compared with a yellow light, such as that of ordinary gas."

—Prof. Hughes entertains the hope, or rather thinks it possible, that we shall one day be able to "tap the brain of its thought" by means of the microphone! He holds that all thought is accompanied by an unconscious action of the articulating organs, and that therefore it may come to pass that by a highly-sensitive microphone the articulate vibrations of the head will be made audible. Of course, the theory that unconscious articulation always accompanies thought is purely hypothetical; but in these times it is best not to pronounce anything impossible unless it clearly implies a contradiction in terms—an absurdity.

—They had another amusing time over the phonograph in the Paris Academy of Science, when M. Bouilland, the distinguished member who believed the speaking was done by ventriloquism, again obtained the floor. He abandoned the first position, and admitted that the sound was mechanical, but argued that "even if a speaking machine had been constructed it could by no means be considered as a thinking machine." He said that speaking was not only a mechanical action, but also an intellectual work, so that neither the phonograph nor the singing condenser could be regarded by any means as really speaking! The whole assembly, in spite of its usual gravity, burst into roars of laughter.

—*Nature* prints the following appreciative notice of Gen. Myer's last work: "By the kindness of Gen. Myer, the distinguished head of the United States Army Signal Service, we are enabled this week to give the official description of the weather case, the distribution of which among the 27,000 rural post-offices in the United States has just commenced. It is for use in those parts of the country where the daily weather indications cannot reach in time to facilitate agricultural operations, and its issue has been forced upon the Government because the American farmers are wise enough to see that for them, as well as for sailors, to be forewarned is to be forearmed. In a few centuries we may expect to have something of the same kind here."

—M. Spring, of the Royal Academy of Belgium, has made some experiments on the fine powders of some solid bodies, such as the nitrates of sodium and potassium, sawdust, chalk, etc., with the object of seeing what result would follow if they were subjected to enormous pressure. With an actual pressure of 20,000 atmospheres, he obtained perfectly homogeneous blocks of greater strength and density than hitherto accomplished by any other process. Some of the blocks were semi-transparent, and did not reveal the slightest indication of the particles which composed them. The investigator is continuing his experiments, and some facts of the greatest scientific and industrial interest would appear to be promised by what he has already discovered.

—A recent explorer of the sequoia forests of California says in *Harper's Magazine* that the Fresno group of big trees, not often visited, occupies an area of three or four square miles. The average stature of these trees is about 275 feet, many exceeding 300, and the diameter from 20 to 30; yet so harmonious are their proportions that the immensity of their size is not readily realized. "Walk the sequoia woods at any time of the year," he says, "and you will say they are the most beautiful on earth. Rare and impressive contrasts meet you everywhere—the colors of tree and flower, rock and sky, light and shade, strength and frailty, endurance and evanescence." He combats the idea that the big trees are the last of forests of their kind, and argues that they will be replaced by others as enormous in size. Fire is the great enemy of the comparatively young trees, and the cones are nearly all eaten by squirrels: yet he found an abundance of young and vigorous sequoias.

Art, Music and Literature.

Franz Liszt, who is staying at Rome, is composing a dramatic oratorio, "St. Stanislas."

—Mr. Proctor's new volume of popular science, which he calls "Pleasant Ways in Science," is in press.

—An international art exhibition will be held in Munich next year under the presidency of the king, Ludwig II.

—It is in accordance with the eternal fitness of things that Tschaikowsky's opera should be named "Jewgenij Onegin."

—The number of books that have been written on the American civil war reaches into the thousands, one estimating it as high as twelve.

—Two new volumes from Tennyson, which the *Examiner* says will be "neither dramas nor Arthurian idyls," are said by that paper to be forthcoming shortly.

—M. Ambroise Thomas, the composer of "Hamlet" and "Mignon," was married the other day at Nancy, to Mlle. Elvire Remaury, a sister of Mme. Montigny-Remaury, the pianist.

—Sir Stafford Northcote, British Chancellor of the Exchequer, is about to publish a little volume of plays for children, written by him originally for the amusement of his own family.

—A thousand volumes, in more than a dozen languages, on the game of chess were collected by the late George Allen, Professor of Greek in the University of Pennsylvania, and are to be sold.

—An English gentleman after a two months' absence in Sweden and Finland has returned to London with photo-

graphs of two hundred and sixty-five Runic staves, besides other writings on wood, bone, and horn.

—Besides a German version of Glinka's "A Life for the Czar," Dr. Von Bülow will produce in Hanover a translation of Berlioz's opera "Benvenuto Cellini." When Dr. Liszt was director at Weimar he brought out this opera in German for the first time.

—The Messrs. Longmans are the publishers of the second part of the "Fac-Similes of the National Manuscripts of Ireland." This part contains ninety specimens in colors of the chief existing MSS. connected with Ireland from A. D. 1100 to 1299.

—It is expected that the manuscript for the new edition of "Poole's Index to Periodical Literature" will be ready at the end of another year. The completed work will contain matter equivalent to one volume of Alibone's "Dictionary of Authors." The old edition brings the record down only to 1852.

—An edition of Burns, prepared by Charles Kent, and soon to be published by Messrs. Routledge, of London, will contain, besides a biographical introduction, a carefully bracketed annotation prefixed to nearly every poem, song, epigram, epitaph, and impromptu. The edition will be complete, and as far as possible the poems will be arranged in chronological order.

—Mr. Patrick Donahoe, of Boston, whose long connection with the *Pilot* and the Catholic book trade has made him well known to the public, is about to re-enter the field of journalism. He announces a new monthly, to be called *Donahoe's Magazine*, which will be devoted to the interests of the Irish race at home and abroad. The first number will appear early in December.

—An Italian has written an article which he calls "The Solitude of Byron," and in it he contrasts Byron's conception of solitude with Cicero's and Petrarch's, on the one hand, and Shelley's on the other. His conclusion is that Cicero and Petrarch sought for repose and freedom from the cares of life, while the solitude of Shelley was delirium, and that of Byron a continuous struggle to escape from the disastrous consequences to his soul's life which came from contact with society.

—The first number of P. Justin O'Byrne's "Lives of the Cardinals" has appeared in London. The plan of the work is to give, complete in weekly numbers, short biographies, with portraits and autographs, of all the Cardinals who were summoned to the last Conclave, or who may be invested during the publication of the series. Pope Leo XIII forms the subject of the first number. Of his literary capacity the author says: "The turmoil of his time left him little opportunity for literary pursuits. An elegant Latin poet, his imaginative power found expression in Latin hymns—models of purity and eloquence, and of exalted feeling. No more cogent piece of reasoning will be found in modern Catholic literature than his reply to Renan's daring impeachment of the Divinity of the Saviour, and our time has not seen an abler statement of the Church in the world than his now famous pastoral on the 'Church and Civilization.'"

—Gen. Di Cesnola is to deliver in New York city a course of four lectures on the ancient arts and history of Cyprus. The lectures will be given in Chickering Hall, the first on Thursday evening, Nov. 7. That they will be both interesting and instructive it is hardly necessary to say. Gen. Di Cesnola took possession of Cyprus as United States Consul nearly a dozen years ago, and by digging up and bringing to New York the most valuable part of the island, in the shape of the art treasures now owned by the Metropolitan Museum, he anticipated Great Britain in a manner that commends him to the gratitude of every patriotic American. This rich collection of Cypriote antiquities possessed by New York is the envy of Europe. Our people ought to know them and understand their significance better than they do. The opportunity for this better acquaintance is now fortunately at hand. Gen. Di Cesnola will illustrate his lectures by exhibiting and explaining typical specimens of Phœnician art, selected from the shelves and cases of the Metropolitan Museum.

Books and Periodicals.

TRUE MEN AS WE NEED THEM. A Book of Instruction for Men in the World. By the Rev. Bernard O'Reilly, LL.D. New York: Peter F. Collier. 1878. Pp. 460.

We have not words of praise sufficient to commend this work of Father O'Reilly's. It is worthy the serious reading of every Catholic, and we hope to see it in the hands of all our readers. It is an admirable companion to the "Mirror of True Womanhood," written by the same zealous priest. It deals with the various duties of man as a lawyer, a physician, a merchant, and gives advice which if followed would make crime less known in the United States.

A HISTORY OF THE GROWTH OF THE STEAM ENGINE. By Robert H. Thurston, A. M., C. E. New York: D. Appleton and Company, 549 and 551 Broadway. Chicago: Jansen, McClurg & Co., 117 and 119 State Street. 1878. Price, \$2.50. Pp. 490.

This work of Mr. Thurston's is quite valuable. It traces the history of the use of steam from the time of Hero up to the present day, and gives us much valuable and useful information in regard to the steam engine. The author shows the absurdity of attributing all the credit of the discovery of the steam engine to one man, and that it was the work of ages.

SHAKESPEARE'S TRAGEDY OF HAMLET, PRINCE OF DENMARK. Edited, with Notes, by William J. Rolfe, A. M. With Engravings. New York: Harper and Brothers, Franklin Square. Chicago: Jansen, McClurg & Co., 117 State Street. 1878. Price, 70 cts. Pp. 285.

For the student of Shakespeare this edition of Hamlet is the best we are acquainted with. It is prefaced with notices of the play by Goethe, Schlegel, Coleridge, Dowden, Miss Jameson, and others. The notes are voluminous, and of the greatest service to the student or to him who would read the great dramatist aright. We like to see books of this kind in the hands of students.

SCIENTIFIC MEMOIRS. Being Experimental Contributions to a Knowledge of Radiant Energy. By John William Draper, M. D., LL.D. New York: Harper and Bros., Franklin Square. Chicago: Jansen, McClurg & Co. Price, \$3.00. Pp. 473.

We never had any liking for Dr. Draper. He is a middling good scientist; his knowledge of chemistry is about the average; but when he once touches on anything connected with religion he becomes as it were insane. The present volume of the Doctor's shows a streak of vanity that does not tend to lessen any dislike to the author.

THE FRANKLIN SQUARE LIBRARY. No. 17, Selected Poems of Matthew Arnold. No. 18, Among Aliens. By Mrs. Frances E. Trollope. No. 19, The Bubble Reputation. By Catharine King. New York: Harper and Brothers, Chicago. Jansen, McClurg & Co., 117 and 119 State Street.

The Franklin Square Library, as a whole, we cannot recommend, as in it are many worthless novels, like two in the above list. Of course the poems of a man like Matthew Arnold are always enjoyable, and were the whole of the Franklin Square Library made up of such works we would cheerfully give it that praise which we must now withhold.

ILLUSTRATED HISTORY OF ANCIENT LITERATURE, Oriental and Classical. By John D. Quackenbos, A. M., M.D., Accompanied with Engravings and Colored Maps. New York: Harper and Bros., Franklin Square. Chicago: Jansen, McClurg & Co., 117 State Street. 1878. Price, \$1.50. Pp. 432.

The study of ancient literature has a peculiar charm for all students, and Mr. Quackenbos' volume makes the study one very delightful. The author has compiled many textbooks and seems to have a natural talent for this kind of work. He succeeds in placing everything before us in a light different from that of the ordinary book-maker. We can heartily recommend this work.

—During the negotiations at Kissingen Prince Bismarck's big dog struck up quite a friendship with the Papal Nuncio, Mgr. Masella, whom he followed everywhere, fawning on him and licking his hands. "Your dog seems to have taken a fancy to me," said the Nuncio one day. "He is not the only member of the family that has," said the Prince, courteously. The Prince's temper and disposition seems to have undergone quite a change lately; it is hard to say, though, whether it be real or simulated.

Notre Dame Scholastic.

Notre Dame, November 2, 1878.

The attention of the Alumni of the University of Notre Dame, and others, is called to the fact that the NOTRE DAME SCHOLASTIC has now entered upon the TWELFTH year of its existence, and presents itself anew as a candidate for the favor and support of the many old friends that have heretofore lent it a helping hand.

THE NOTRE DAME SCHOLASTIC contains: choice Poetry, Essays, and the current Art, Musical and Literary Gossip of the day.

Editorials on questions of the day, as well as on subjects connected with the University of Notre Dame.

Personal Gossip concerning the whereabouts and the success of former students.

All the weekly local news of the University, including the names of those who have distinguished themselves during the week by their excellence in class and by their general good conduct.

A weekly digest of the news at St. Mary's Academy, Notre Dame, Ind.

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Notre Dame, Indiana.

The Commercial Department at Notre Dame.

Many people who are not familiar with the workings of the College seem under a false impression as to the extent and importance of some of the courses of study here, and especially those of the Commercial Department. The Catalogue, too, is not as explicit as could be desired on this point, owing probably to want of space, for it would take a small pamphlet in itself to describe fully the advantages possessed by students in this department for acquiring a thorough business education.

In the first place, then, the course of studies in the Commercial Department here is complete in itself, being arranged somewhat on the plan of the best business colleges of our large commercial marts, and with such changes and additions peculiarly its own as throughout the last thirty years have been suggested by a corps of well-disciplined and experienced teachers. Those who have the department in charge are men in every way qualified for the task, and we believe there is no danger of exaggerating when we say that the superiors of many of them cannot easily be found anywhere. Furthermore, neither pains nor expense have been spared in the grading of the classes in this as in the other departments of the College, so as to give students of various degrees of advancement and natural talent an opportunity of making the greatest progress in the shortest possible time. Everyone knows that where students of poor or mediocre talent are kept in the same class with those who are better gifted or advanced in study, they retard the progress of the class. This is a matter that has received special attention in the various courses of study at Notre Dame, calling, it is true, for a larger faculty and increasing the expenses of the house, but which nevertheless has made such a satisfactory return that the board of directors would not have it otherwise. A less prosperous institution could scarcely carry the grading of classes to such an extent as we see here, but Notre Dame, thanks to Providence, has so far received such liberal patron-

age as to place it within her power to make the largest possible concessions in this and other respects for the advantage of the student. Some idea of the course and grading of classes may be inferred from the fact that there are two courses of Commercial Law, two of Book-Keeping, four of Penmanship, seven of Grammar, Letter-writing and Composition, eight of Arithmetic, four of Geography and United States History, and five of Reading and Orthography. Besides the foregoing there are four classes of German, a knowledge of which language proves very useful to the majority of business men, giving them access to a large proportion of our people from which they would otherwise be excluded. The Commercial Course engages, exclusively for itself, the services of about fifteen professors, adjunct professors and preparatory teachers. This is exclusive of the French and other classes which are taken by persons coming from sections where such optional studies prove efficient aids in business.

As to the competence of the members of the Commercial staff and the thoroughness of the instruction imparted by them, it is enough to say that for a number of years past a diploma from the Commercial Department here has won no little consideration for the bearer. On no account is a candidate allowed to pass and obtain a diploma unless all the conditions are fulfilled by him. There are to-day *élèves* of our Commercial Department scattered throughout the United States who, although failing to receive a diploma on account of some drawback, such as defective penmanship, etc., have yet shown the thoroughness of their business training and hold responsible and honorable positions.

Many of the text-books in the Commercial Course are the fruits of the labor and experience of the members of the Commercial Faculty, practical improvements being made by them wherever they became advisable. Of the higher classes of Commercial Law and Book-Keeping, in charge and under the personal tuition of Prof. L. G. Tong, LL.B., M. A., an idea of the routine of study may be obtained when we say that the Course of Book-Keeping embraces, in one scholastic year, Preparatory Instructions and Definitions; Initiatory Sets by Double Entry; 1st Series, Embracing the Buying and Selling of Merchandise on Private Account; 2d Series, On Account of Others; 3d Series, Buying and Selling the Same on Joint-Account; 4th Series, Importing and Exporting on Private Account, on Account of Others, and on Account of Ourselves, and Others in Company; 5th Series, Receiving and Forwarding of Merchandise, the Management and Settlement of Executors' Accounts, Buying and Selling, Remitting, Collecting, Discounting, Accepting and Paying Bills of Exchange, Banking, Private and Joint Stock; Steamboating, Railroading, Retailing by Double Entry, Farming, and Mechanics' Accounts—the whole course illustrating the Opening, Conducting and Closing of Stock and Partnership Books, Gaining and Losing Business, etc., etc. One day in each week is devoted to Commercial Law, particular attention being paid to Negotiable Paper, etc.

So much for Book-Keeping. Of another important item in a good business education, namely penmanship, it is scarcely necessary for us to speak, as, lately, the Professor in charge of this branch has become widely and favorably known through his series of German Penmanship books in eight numbers, published by Pustet of New York and Cincinnati, which has received the unqualified approbation of competent judges and pronounced by them to be the best published in this country.

The classes of Mathematics in the Commercial Department are in charge of men who make mathematics a specialty, some of whom have taught these branches here for nearly a quarter of a century, and who therefore excel in this particular branch of education.

From the foregoing it may be inferred that when a student has finished his studies in a satisfactory manner in the Commercial Department here, he is fully qualified to enter upon practical duty, no matter to what sphere he may be called; and that if a student is not so qualified, after sufficient time having been given him to complete his studies, the fault lies chiefly with himself.

Thus far the Commercial Course proper. Other advantages, outside of the course, are possessed by those who choose to avail themselves of them, as the literary, debating and dramatic societies, the use of the extensive libraries of the institution, public reading in the refectory, etc. The literary societies are open to all students possessing the necessary qualifications for entering them, whether classical, scientific, medical, or commercial. Such students as have time and wish to take music lessons may do so at a merely nominal cost, without interfering with their regular studies, thus giving them a means for social home enjoyment in after-life that cannot easily be over-estimated. Therefore it will be seen that many advantages are possessed by our Commercial students that are not obtainable at colleges elsewhere.

Personal.

—T. Hooley (Commercial, of '73,) is in business with his father in Chicago.

—John I. McFarland (Commercial, of '72,) is cashier in his father's bank at Boone, Iowa.

—Bro. Francis Regis left Notre Dame for Boston on the 28th, where he will canvass for the *Ave Maria*.

—John G. Ewing, of '78, was elected President of the Irving Literary Society at Lancaster, Ohio. Mr. Ewing is preparing himself for the bar.

—Among the visitors of the past week were: Mr. and Mrs. P. Cavanagh and Miss Angela Dillon, of Chicago; Mrs. Owen Cavanagh and Miss Ellen Cavanagh, of Philadelphia.

—William J. Clarke, of '74, was elected Prosecuting Attorney of Franklin County, Ohio, at the October elections. Mr. Clarke is one of the most promising young lawyers in Columbus.

—George J. Gross, of '77, is reading law at Reading, Pa. He would be admitted to the bar, but is under age. George, as all good students are, is a subscriber to THE SCHOLASTIC.

—Mr. George Spencer, of Detroit, the agent for Edison's phonograph, was at Notre Dame last week. Mr. Spencer is a most amiable gentleman, and made many friends during his short stay at the College.

—We learn from the *Vincennes Times* that the Cathedral parochial school, recently opened under the care of Bro. Daniel, C. S. C., is getting on well. Quite a long list of names are on the roll of honor published in the copy of the *Times* before us.

—At the Cathedral Fair in Fort Wayne, Ind., great excitement was raised over the drawing of the gold-headed cane for the most popular druggist. The cane was won by Charles Freeze, an old student of Notre Dame, who received some eighteen hundred votes.

—Bro. Edward has been absent for a couple of weeks visiting the different schools of the Congregation of the Holy Cross, in Cincinnati, Fort Wayne, Lafayette, Covington, Hamilton, and other places. Bro. Celestine ran his office during the absence of Bro. Edward to the satisfaction of everyone.

—Among the visitors to Notre Dame the past week was Hon. George R. Wendling. Mr. Wendling is the distinguished lecturer whose masterly replies to the attacks on Christianity by Bob Ingersoll have excited such universal interest. He is indeed an eloquent speaker, one of the most forcible, impressive and entertaining in the country. He is, besides, a gentleman worthy of the highest esteem. His visit to Notre Dame was unavoidably short, but we hope he will repeat it soon. His career as a lecturer has been one of continued success, and he has now two hundred engagements. Rev. Mr. Perkins, the worthy Episcopalian clergyman of South Bend, accompanied Mr. Wendling to the College.

—Hon. John Gibbons, of '69, has recently written a letter in regard to the political muddle in Iowa. The *Dubuque Herald* says: "The letter of Hon. John Gibbons of Keokuk upon the November election muddle, will commend itself to all right-minded people for its good sense. Every dictate of prudence and policy seems to us to be against a second election. If the question is raised in Congress, it can decide upon the purely legal points, unembarrassed by the claims of those who might be chosen at a second election, and the will of the people fairly expressed at the October election would thus be respected. The most that Congress could do would be to order a new election." Mr. Gibbons was candidate on the Democratic ticket for Attorney-General.

Local Items.

—A Solemn *Requiem* Mass was sung this morning.

—The retreat was well preached by Rev. Father Toohey.

—The Philopatrians were first organized by Prof. Lyons in 1872.

—The Juniors have their tables put up for the winter in their hall.

—The exercises of the retreat were well attended by all the students.

—There ought to be a velocipede club started in the Junior department.

—All the Catholic students went to Holy Communion in a body on All Saints' Day.

—The Thespian Association was organized by the late Rev. N. H. Gillespie, in 1861.

—The Philodemics were organized in 1848. We do not now remember who it was that first organized them.

—To-day is All Souls' Day. May the souls of all the faithful departed, through the mercy of God, rest in peace. Amen.

—Vespers to-morrow are from the Common of a Confessor Bishop, page 48 of the Vespers. In the morning the *Missa Parnulorum* will be sung.

—On gloomy recreation days the Seniors trip the light fantastic to the soft strains of the music of the courteous and ever accommodating Senior Orchestra.

—A regular meeting of the Thespians was held Saturday evening, October 26. At this meeting Messrs. A. J. Burger and H. S. Russell were elected members.

—On Sunday last, Oct. 25th, the first snow of the year 1878-9 fell. It is curious, but it is a fact, that the first snow always falls at Notre Dame on a Sunday.

—On account of the annual retreat taking place this week, and the interruption of classes occasioned by it, there are no Class Honors, nor is there any List of Excellence.

—The anniversary of the death of Rev. N. H. Gillespie will be commemorated by the St. Cecilians. It was Prof. Lyons and Father Gillespie who organized the St. Cecilians just twenty years ago.

—The St. Aloysius Philodemic Association has been at various times under the direction of Rev. Fathers Shaw, Shortis, Kilroy, Gillespie, P. Dillon, J. Dillon, Hallinan, Carrier, Lemonnier, Zahm, and Walsh.

—The Archconfraternity of the Immaculate Conception was first organized at Notre Dame some two years ago by Very Rev. A. Granger and Rev. T. Collins. It is now, and was last year, directed by Rev. T. E. Walsh.

—The Sodality of the Holy Angels was first organized in 1857 by the late Rev. N. H. Gillespie. In 1859 it was reorganized on a new basis by Prof. J. A. Lyons. In 1875 it was changed from the Junior to the Minim Department.

—The annual retreat began last Tuesday evening and lasted until Friday morning, the Feast of All Saints, when all the Catholic students approached Holy Communion. The retreat was preached by Rev. J. M. Toohey in a highly satisfactory manner.

—At the next meeting of the Academia the editor of THE SCHOLASTIC will lay before the members the MS. of the late Mr. Bloss, of the *Cincinnati Enquirer*. He will give a prize to that member who will read it, and he gives it as his candid opinion that the prize will be given to no one.

—We were shown, the other day, a photograph of the Archbishops and the Bishops of this (the Cincinnati) province, taken while the last National Council was assembled in Baltimore. The oldest of the prelates in the group is Archbishop Purcell; but, strange to say, the six Bishops have all gone to their eternal rest and the Archbishop alone remains alive.

—The regular meeting of the Senior Archconfraternity was held Sunday, 27th. Very Rev. Father Granger and others honored the Society by their presence. The ten-minutes' instruction was given by Rev. Father Walsh. Mr. M. McCue explained the "Origin and Object of the Divine Office." Mr. McGorrisk followed with an interesting description concerning "The Veneration of Saints."

—Among the many tributes of affection which decorated the resting place of Rev. Father Lemonnier on the anniversary of his death were two sent from a distance. One, a beautiful cross of white *immortelles* under a glass globe, was forwarded by a kind friend in Indianapolis. The other was a beautiful basket of natural flowers, culled from plants sent for this purpose by Mrs. M. Foote, of Burlington, Iowa.

—We call the attention of our readers to the advertisement of the *New York Sun*. The *Sun* is without doubt the best paper published in the United States. There is not a paper published in New York city that has the enterprise of this lively little daily. Besides, the editorials are better written than those of any of its contemporaries. It is, moreover, the fairest of papers, and denounces fraud wherever it may be found.

—Work has begun on the avenue leading from South Bend to the College. This last spring the city of South Bend graded the street as far as the corporation line, about a quarter of a mile from Notre Dame. The College authorities are now grading and gravelling the remainder. When the work is finished, Notre Dame Avenue will be greatly improved, and travel between the College and the city made much more agreeable.

—The Archconfraternity was organized by Very Rev. A. Granger in 1845, who remained director of it, with the exception of one year, up to year before last. During the year 1862-3 Rev. J. C. Carrier had charge of it. In 1876-7 Rev. P. J. Colovin became director. This year Rev. T. E. Walsh has charge of it. We have every reason for believing that this year will be one of its most flourishing epochs.

—Two Juniors whose names never figured on the Roll of Honor for the month of September entered into an agreement to the effect that whoever got the worst record for the month of October should make the other a present. The prefects were present when the agreement was made and they promised to reward the victor. The result was, one got on every week while the other got on once, but his record for October is 100 per cent. better than for September.

—The 12th of this month is the anniversary of the death of Rev. N. H. Gillespie, at one time Director of Studies at Notre Dame, for eight years editor of the *Ave Maria*, and for seven years manager of THE NOTRE DAME SCHOLASTIC. The prayers of all old students are requested for the repose of his soul. Eternal rest give to him, O Lord, and let perpetual light shine upon him. May his soul, and the souls of all the faithful departed, rest in peace. Amen.

—Persons writing from abroad to the University here, or to St. Mary's Academy (a mile distant from here, but whose local post-office is at Notre Dame), should address their letters direct through the Notre Dame post-office, as they will thereby prevent unnecessary delays and, sometimes, trouble. Those, on the other hand, writing from the College or Academy would do well to state, when expecting an answer, that their post-office address is Notre Dame, Ind.

—The best game of foot-ball played this season took place last Tuesday between the Blues and the Reds of the Junior Department. The game was for a barrel of sweet cider. It was the best three in five heats. The five heats had to be played before the game could be decided. After two hours of hard work a shout of victory went up from the Reds. Frank Clarke, of Columbus, Ohio, acted as captain for the Blues, and handled his men well, as did also Captain J. Frank Mug, of Lafayette, for the victorious Reds.

—As green vestments, in which the sacred ministers were vested last Sunday, are not frequently used in those dioceses following the Roman Office, a word in explanation of them may not be out of place. The Church employs this color to teach us that in the birth of our Blessed Redeemer, who is called *the Flower of the field*, we first received the hope of salvation; and that after the bleak winter of heathendom and the synagogue there came the verdant springtime of grace. As a color, green is emblematic of hope, and signifies our expectation of an immortal life.

—The President of the Thespians, Prof. J. F. Edwards, treated the members of that Association to a general good time at Washington Hall, Saturday, Oct. 19. The members, having done justice to the many and choice dishes set before them, speeches appropriate to the occasion were made. The speech-making was followed by an hour spent in dancing, music being furnished by Mr. J. P. Quinn. Just before retiring to the College, Mr. A. J. Hertzog proposed a vote of thanks to Professor Edwards for the interest he has taken in the Society, but especially for this last proof of his regard.

—On Tuesday Prof. Wm. Ivers addressed the Columbian Literary and Dramatic Club. It was the anniversary of the death of the late Rev. A. Lemonnier, and the lecturer gave a eulogy of the Rev. gentleman. He spoke of the organization of the Club by Prof. Lyons and Father Lemonnier, and of the encouragement given it by the Rev. Father during his lifetime. He also alluded to the interest taken in all the College societies by Father Lemonnier, and of the good which he accomplished at Notre Dame. The lecture was greatly appreciated by the members of the Club and was received with frequent applause.

—The Rev. preacher at High Mass last Sunday, in announcing the death of Rt. Rev. Bishop Rosecrans, of Columbus, Ohio, and recommending his soul to the prayers of the congregation, said that of this great and good Bishop it may be truly said as was said of our Divine Lord: *Bone omnia fecit*—He hath done all things well,—and his edifying death was the echo of a saintly life. From the very moment that the light of Catholic truth dawned upon him, he followed it with all the energy of his soul, and now we may hope he enjoys its eternal fullness. It is related of Bishop Rosecrans that he once walked eight miles fasting in order to receive Holy Communion. What faith! what piety! And though he was a most learned man, he taught the little Catechism to the children of the parochial schools up to the very last week of his life. What humility! what zeal! Of personal property there remains after his death only a watch. What singleheartedness! The simple narration of such traits of character as these is Bishop Rosecrans's best eulogy. Let not the lesson of such a life and such a death as his be lost to us.

—On Friday evening, Oct. 25th, Rev. Father Zahm gave the first of his series of Science Lectures for the current year, his subject being "The Phonograph, or Edison's Talking Machine." The lecture, as a whole, was one of the most novel that we have yet had the pleasure of attending. The lecturer, as an introduction to the exhibition of the phonograph, spoke briefly of the origin and nature of sound. Sound, he stated, is merely a sensation resulting from vibrations of sonorous bodies. When these

vibrations are periodic or equal, a musical sound is produced, but when unequal or confused a noise is the result. When there are less than sixteen or more than thirty-eight or forty thousand vibrations per second, they are inaudible. The range of hearing, however, varies for different individuals, being much more extended for some than for others. Some are insensible to the note of a cricket or the chirrup of a house-sparrow, whilst others are deaf to even the higher notes of the piano. The laws of the pitch, intensity and quality or timbre of sound were briefly given. Pitch, said the lecturer, depends on the rapidity, and intensity on the amplitude of vibrations. The quality or timbre of sound, however, is owing, among other things, to the complex nature of the vibrations producing sound. No sound, except that emitted by a tuning-fork or closed organ-pipe, is simple, or produced by waves of the same length. On the contrary, all sounds, with the exceptions above mentioned, are compound, that is, made up of sonorous waves of various lengths. Technically, each sound is composed of a fundamental and a certain number of overtones known as harmonics. To the number and relative intensities of these harmonics are due in a great measure the variations in the quality or timbre of sound characteristic of different instruments. After touching on the media for the transmission of sounds, he spoke of sympathetic vibrations, and gave a beautiful illustration of the same by means of two fine tuning-forks which he had on the table beside him. On exciting one by means of a bow, the other, although separated from the first, gradually began to vibrate. With these preparatory remarks he proceeded to explain the construction and working of the phonograph—an instrument equally wonderful for its simplicity and the marvellous effects which it is capable of producing. Composed only of a revolving cylinder covered with tin-foil, and a small diaphragm to which a small needle is attached, it is nevertheless capable of reproducing, with all the variations of pitch, intensity and quality, any sound whatever. It repeats faithfully, although with a peculiar metallic sound, the tone of any instrument or the words of any language. As a musical instrument it is universal, and as a linguist, the superior of Mezzofanti himself. It can laugh and cry perfectly, and cough and sneeze and whistle in a way that is really astonishing. After various persons had spoken and laughed into the instrument for some time, a couple of cornets and a flute were brought forward. "Yankee Doodle," "Auld Lang Syne," "St. Patrick's Day in the Morning," etc., were repeated by the phonograph with the greatest accuracy and distinctness. It was addressed in German, French, Latin and Greek, and responded as clearly and intelligibly as it had done in English. But even this was not enough to remove the incredulity from the minds of some of the audience. All this might have all been prepared beforehand and produced by mechanism concealed from view. It was still possible that there was some ventriloquism or deceit about the matter. So reasoned at least one present, and he determined at once to put Mr. Phonograph to what he deemed a crucial test. He accordingly came forward with a mischievous look in his eye, and after surveying the instrument for some moments, asked it twice the following questions in Irish: "*Cunastatu? Kenos avoill the ban agus the dan? How are you? How are your wife and children?*" These questions the phonograph repeated with a distinctness that merited an *encore*, and with a readiness that, we feel satisfied, removed from the mind of the speaker all doubts he may have previously had about its genuineness or capacity. After a few more exhibitions of its skill, the phonograph sang a song for its audience, and then bade them good-night.

—A correspondent writing from Wheeling, W. Va., to the *Catholic Mirror*, of Baltimore, says: "In a previous letter, concerning the Indiana Academy, St. Mary's, I promised some details about its neighbor, Notre Dame University, which is located half-way between South Bend and the Academy. Undoubtedly this is one of the largest and most completely arranged Catholic universities in the United States. As the stranger drives up the straight, mile-long avenue, his attention is principally attracted by the extensive proportions of the handsome, six-storied college building, crowned by a graceful dome, surmounted by a beautiful white statue of Our Lady of Graces,

which is apparently a life-sized figure when seen from the ground, but is in reality sixteen feet high. A high flight of broad stone steps leads up to the wide portico and entrance hall, where frescoed angels hold long scrolls, on which are inscribed the names of benefactors to the University. On the wall of the long cross hall leading to the stairways is a huge painted bell, covered with names of donors to the powerful, sweet-toned bell in the church steeple. On the opposite wall is a great tree bearing the names of contributors to the fine organ in the church—evident proofs that the Fathers at Notre Dame not only remember gratefully their generous friends now, but they also wish this remembrance to be handed down to future generations. The parlor is a large, comfortable room, nicely furnished, even to a Chickering concert grand piano, and well supplied with interesting portraits, chief amongst them a magnificent full-length portrait of Pius IX walking in the Vatican Garden: at his right hand are passion-flowers, at his left, thorny roses; at his feet, pansies, and behind, a glimpse of St. Peter's. This is a masterpiece by Gregori, who was formerly one of the Vatican artists under Pius IX, so his personal acquaintance with the holy Pontiff enabled him to paint a perfect likeness. The companion piece is a fine portrait of Father Sorin, General of the Holy Cross Order, with Notre Dame in the background, finished in the same size and style. If one may judge by his portraits at Notre Dame, Gregori must have very keen powers of observation, and exceedingly acute perceptions of human character, besides the other elements of his wonderful artistic genius. Dormitories, refectories, class rooms and study halls are pretty much the same in all colleges, with the additional advantage here of being not only well ventilated and lighted, but also enlivened and refined by plenty of statues, pictures, flowers, vines, etc., tastefully arranged. What a comfort it must be to look up for a moment's relaxation from hard study to something more pleasant than a blank wall. Parents may choose for their sons either a classical, commercial, scientific, legal or medical course of studies, under the best professors, with every aid that can be obtained for each department and each separate study. For Natural History there is a large museum of stuffed specimens of beasts, birds and reptiles arranged in a natural-looking manner, and not in a stiff, formal fashion; in fact, the museum is so very natural-looking that a visitor involuntarily feels rather tremulous for a few moments. Skeletons, from the human species, the gorilla, the chimpanzee, down through the scale of creation to the lowest animal species, assist the anatomical studies. A varied and extensive apparatus belongs to the Natural Philosophy department, and a fine laboratory is used by the chemistry class. The heavy guns and light arms of literature are stacked in two libraries containing several thousand volumes, supplying books of reference as well as miscellaneous reading. Then the numerous society rooms are nicely arranged, and well provided with everything necessary for carrying out the purposes of the different organizations. Besides all the Fathers and Brothers employed in teaching, there are eight secular professors, men of high attainments and practical knowledge, one of them being now Mayor of South Bend. From the balcony around the dome of the University is a magnificent view of South Bend and the country for miles around, as far as the eye or the telescope can reach. So many buildings are clustered about the College, or scattered through the extensive grounds, that it is difficult for a stranger to realize it is one establishment, and not a regular village. There is the immense kitchen and wash-house, the large three-story infirmary, the old gentlemen's home, all in charge of the good Sisters, who have their own private convent near by. I must add, these holy religious also teach the small boys under twelve years of age, so the little ones are well-cared for. Then there is the great Exhibition Hall, the Music Hall, the *Ave Maria* and SCHOLASTIC printing office, the Presbytery, Phelan Hall, the Novitiate, on the opposite shore of St. Joseph's Lake; the Scholasticate, on St. Mary's Lake, the Manual-Labor School, with the numerous shops for the different trades taught in this admirable department; last, but not least, the Portiuncula and the famous Church of Our Lady of the Sacred Heart, which will be the subject of another letter, when something will also be said concerning various

devotional spots in the University grounds. It is impossible, in a brief space, to give more than a vague idea of such a place as Notre Dame; it must be seen slowly and carefully to be thoroughly understood and appreciated as it deserves. Each and every one of the buildings I have mentioned, besides others that I did not have time to visit, are interesting in one way or another, and the grounds are very beautiful, especially about the two lakes, where the boys have plenty of boating in summer and skating in winter."

Roll of Honor.

[The following are the names of those students who during the past week have by their exemplary conduct given satisfaction to all the members of the Faculty.]

SENIOR DEPARTMENT.

R. M. Anderson, W. H. Arnold, J. F. Arentz, J. B. Berteling, Jas. Brice, A. J. Burger, M. T. Burns, J. M. Byrne, T. J. Burns, James Buchanan, M. H. Bannon, Thos. Barrett, J. J. Coleman, E. E. Collins, A. B. Congar, G. P. Cassidy, T. Conlan, W. Connolly, W. E. Carpenter, W. H. Claggett, G. Cochrane, C. J. Clarke, C. E. Cavanagh, D. S. Coddington, T. Chalfant, J. M. Carroll, F. W. Cavanaugh, E. Calkins, C. J. Devries, E. J. Dempsey, M. Doty, J. H. Delaney, D. Donohue, L. J. Evers, J. R. English, M. English, J. Eberhart, A. J. Hertzog, J. P. Hagan, M. J. Hogan, J. C. Hermann, L. Horne, J. Q. Johnson, J. Krost, J. P. Kinney, A. M. Keenan, R. E. Keenan, J. R. Kelly, M. Laughlin, P. B. Larkin, A. A. Lent, R. P. Mayer, Thos. Mackey, W. N. McGee, J. B. McGrath, W. B. McGorrick, M. J. McCue, J. J. McErlain, J. M. McEniry, H. W. Nevans, Wm. O'Brien, R. C. O'Brien, L. N. Proctor, S. S. Perley, J. J. Quinn, J. P. Quinn, O. Rettig, R. Russell, G. S. Sugg, R. D. Stewart, T. S. Summers, J. J. Shugrue, T. W. Simms, A. Scheiber, J. Slezuzak, C. L. Stuckey, P. Shea, J. S. Smith, F. C. Smith, S. P. Terry, P. H. Vogle, F. Williams, E. A. Walters, F. Wall, E. Ward, J. P. Dougherty.

JUNIOR DEPARTMENT.

M. J. Burns, J. G. Brady, F. Becker, C. J. Brinkman, F. W. Bloom, B. A. Casey, J. C. Casey, P. C. Crowley, H. E. Canoll, A. A. Caren, F. T. Clarke, J. M. Boose, C. B. Cones, G. H. Donnelly, J. W. Devitt, H. F. Devitt, L. D. Dimick, E. J. Ewell, O. C. Eigholz, J. M. Eisenhauer, H. J. Fenner, J. W. Guthrie, J. A. Gibbons, F. H. Grever, F. Glade, F. T. Gaffney, J. L. Halle, H. M. Haney, J. Kurz, Jas. Kennedy, J. A. Lumley, E. Murphy, A. E. Mergentheim, J. F. Mug, J. L. Nelson, H. G. Niles, J. N. Osher, J. A. O'Donnell, G. A. Orr, E. B. Piekenbrock, A. Payro, F. T. Pleins, F. B. Phillips, A. P. Perley, A. Rietz, W. Rietz, W. D. Reidy, O. S. Rock, K. L. Scanlan, J. M. Scanlan, J. A. Seeger, J. M. Schneider, G. A. Schnull, J. K. Schoby, C. P. Van Mourick, M. Wolf, F. E. Weisert, E. S. Walter, A. F. Zahm, F. Zeis, E. F. Fogarty, J. L. Morgan, W. J. McCarthy, A. S. Manning.

MINIM DEPARTMENT.

G. Woodson, N. A. McDevitt, N. P. Nelson, A. Hartrath, G. J. Rhodius, M. A. Coghlin, N. A. Coghlin, J. J. Gordon, C. B. Crowe, W. F. Rheinhardt, J. M. Courtney, J. S. Courtney, C. S. McGrath, J. A. Crowe, P. S. Fitzgerald, C. L. Garrick, H. W. Bachmann, J. S. McGrath, H. C. McDonald, O. Farrelly, A. H. Chirhart, G. Knight, J. J. Inderrieden, F. T. Garrity, C. M. Long, E. S. Chirhart, J. McGrath, J. Chaves, C. J. Welty, G. C. Esmer, H. C. Snee, L. Young, H. M. Parsons, A. H. Schmückle, W. E. O'Malley, F. Campau, A. Campau, J. H. Garrity.

Saint Mary's Academy.

—The corps of music teachers has been increased by an engagement with Mrs. Clara Fitzgerald, *née* Semmes, of New York, who has taken the entire charge of the Harp classes. Mrs. Fitzgerald is an accomplished harpist, having made her studies under the most able masters in the United States and in Europe.

—A meeting of the Holy Angels' Society was held Oct. 15th, for the purpose of electing officers for the ensuing year. The votes were taken and resulted in the selection of Miss Annie McGrath, President; Miss Angela Ewing, Vice-President; Miss Mary Feehan, Secretary; Miss Mary Mulligan, Treasurer; Miss Mary McFadden, Librarian.

—A Musical Entertainment was given on the 21st in honor of Judge Stanfield. The following pieces were given:

Fest March (Meyerbeer), Misses Spier and Geiser; La Fioraja (Bevignani), Miss Devoto; Tannhauser March (Liszt), Miss Geiser; Harp Solo, Mrs. Clara Fitzgerald; "Ballade" (Chopin), Miss Silverthorn; "Deck we the Pathway" (Schumann), Vocal Class; "The Harp that Once thro' Tara's Hall," Miss Devoto.

—The second of the series of lectures before the St. Cecilia Society took place Saturday 19th. Subject, "The Origin, and Development of Music as a Science." Sound being the principle element of which music is composed, this interesting subject was treated at length. The natural division of the sounds in an octave were exemplified on a monochord. The laws governing harmonies, the arrangement of the scale, timbre, etc., were severally explained.

—Among the visitors during the week were: Mr. and Mrs. Axe, Waterloo, Ind.; Mr. P. and Mrs. Cavanagh, Chicago; Master C. Toner Cavanagh, Chicago; Mrs. and Miss Cavanagh, Philadelphia; Mr. E. P. Cleary, Chicago; Miss M. Toule; Mr. Joseph Kelly, Watertown, Wis.; Mrs. and Miss Lewis, Hyde Park, Ill.; Mrs. Rogers, Miss Rogers, Laporte, Ind.; Miss E. Burger, Laporte; Mr. Marten, Mrs. Marten and son, and Mr. J. Moller, Westville, Ind.; Miss K. Nickell, Miss C. Roger, Laporte, Ind.; Miss Olvany, Michigan City; Mr. Mooney, Urghart, Penn.; Miss Ella Dorsey, La Cross, Ind.; Mrs. M. E. Esmer, Chicago; Miss J. W. Pampel, Quincy, Ill.

—A most interesting and instructive Lecture was given Saturday afternoon in St. Cecilia's Hall by Rev. Father Zahm. His object was to show the discoveries which scientific men have made during the last few years in acoustics. After a preliminary explanation of the causes of sound in general, he gave examples of vibrations by means of tuning-forks, and how sounds are obtained from pipes, or tubes, strings, and also from the apparatus which nature has formed in the throat of man. Having on the table one of Mr. Edison's late inventions, "the speaking phonograph," he explained clearly its mechanism and with the assistance of two gentlemen from Notre Dame, showed its capability to repeat sentences, long or short, in any language. Some very amusing experiments were made by the Minims, who unconsciously tittered at their own words, the machine faithfully reproducing the same, like a mocking spirit. But the reproduction of musical tones was the most interesting. One of the gentlemen blew an air on a cornet, and it returned every intonation perfectly. These wonderful products of Mr. Edison's researches in the great treasure-house of nature must lead to grand results, and go far to annihilate the doctrine of blind chance by bringing man nearer to the knowledge of the great First Cause.

Roll of Honor.

ACADEMIC COURSE.

HONORABLY MENTIONED IN THE

GRADUATING CLASS—Misses Hope Russell, Sarah Moran, Louisa Kelly, Ida Fisk.

1ST SENIOR CLASS—Misses Clara Silverthorn, Eleanor Keenan, Mary McGrath, Anna Woodin, Sarah Hambleton, Mary Danaher, Rebecca Neteler, Teresa Killelea, Aurelia Mulhall, Zoé Papin, Anna Maloney, Mary Birch, Mary Casey.

2D SR. CLASS—Misses Jessie Grover, Adelaide Kirchner, Grace Glasser, Ellen Galen, Catharine Hackett, Annie Cavenor, Adella Gordon, Elizabeth Walsh, Mary Sullivan, Marie Plattenburg, Emma Shaw, Genevieve Winston, Catharine Danaher, Annie Ryan, Catharine Ward, Philomena Wolford, Harriet Buck, Catharine Lloyd, Mary Brown, Elizabeth Schwass, Alice Farrell, Agnes Brown.

3D SR. CLASS—Misses Henrietta Rosing, Anna Cortright, Anna McGrath, Henrietta Hearsey, Lucie Chilton, Angela Dillon, Ella Mulligan, Alicia Donelan, Adella Geiser, Mary Usselman, Anna Jones, Margaret McNamara.

1ST PREPARATORY CLASS—Misses Alma Moe, Julia Kingsbury, Ina Capelle, Mary Fitzgerald, Ellena Thomas, Marie Dallas, Minna Loebner, Mary Mullen, Mary Tam, Kathleen Wells, Mary Feehan, Mary English.

2D PREP. CLASS—Misses Teresa Zahm, Charlotte Van Namee, Linda Fox, Anna Herman, Ollie Williams, Caroline Gall, Mary Campbell, Annie Orr.

JUNIOR PREP.—Misses Julia Butts, Mary McFadden.

1ST JR.—Misses Mary Chirhart, Elise Lavoie, Elizabeth Considine, Mary Poquette, Julia Cleary, Minna Fisk.

FRENCH.

1ST CLASS—Misses Eleanor Keenan, Mary McGrath, Clara Silverthorn, Annie McGrath.

2D DIV.—Misses Ellen Galen, Henrietta Rosing, Marie Dallas, Aurelia Mulhall, Elise Lavoie.

2D CLASS—Misses Jessie Grover, Emma Shaw, Lucie Chilton, Grace Glasser, Zoé Papin, L. Kirchner, Mary Casey.

3D CLASS—Misses Louise Neu, Annie Cavenor, Annie Maloney, Mary Danaher, Alice Hiltman, Annie Cortright, Mary Campbell, Linda Fox, Laura French, Julia Butts, Genevieve Winston.

4TH CLASS—Misses Ollie Williams, Mary Sullivan, Philomena Wolford, Mary Feehan, Frances Sunderland, Emma Gerrish, Catharine Danaher, Catharine Wells, Annie Jones, Mary English, Adella McKerlie, Catharine Lloyd, Margaret Cleghorn, Johanna Baroux.

GERMAN.

1ST CLASS—Misses Adelaide Kirchner, Adelaide Geiser, Rebecca Neteler, Mary Usselman.

2D CLASS—Misses Adella Gordon, Elizabeth Walsh, Annie Herman, Elizabeth Schwass.

3D CLASS—Misses Ina Capelle, Minna Loeber, Caroline Gall, Mary Ludwig, Alice Farrell, Charlotte Van Namee, Ellen Kelly.

4TH CLASS—Misses Catharine Hackett, Alice Donelan, Mary Mary Tam, Fitzgerald, Margaret McNamara, Sarah Purdy, Julia Butts, Mary Zimmermann, Catharine Ward, Mary Casey.

THE CONSERVATORY OF MUSIC.

1ST CLASS—Misses Adella Geiser, Clara Silverthorn, Elizabeth Kirchner, Minerva Spier.

2D CLASS—Misses Ellen Galen, Eleanor Keenan.

2D DIV.—Misses Adella Gordon, Harriet Buck, Angela Dillon, Mary Usselman.

3D CLASS—Misses Louisa Neu, Teresa Killelea, Henrietta Rosing.

2D DIV.—Misses Mary Brown, Adelaide Kirchner, Alice Farrell, Mary Campbell, Aurelia Mulhall, Mary Sullivan, Annie McGrath, Elizabeth Walsh, Mary McGrath.

4TH CLASS—Misses Marie Dallas, Catharine Hackett, Mary Mullen, Anna Cortright, Jessie Grover.

2D DIV.—Misses Alice Wells, Caroline Gall, Genevieve Winston, Mary English, Catharine Campbell.

5TH CLASS—Misses Henrietta Hearsey, Emma Gerrish, Annie Hermann, Mary Danaher, Zoé Papin, Emma Shaw, Angela Ewing, Annie Woodin, Della McKerlie, Annie Cavenor.

2D DIV.—Misses Laura French, Sarah Purdy, Marie Plattenburg, Charlotte Van Namee, Elizabeth Schwass, C. Danaher.

6TH CLASS—Misses Alma Moe, Mary Birch, Mary Hake, Linda Fox, Amy Jones, Rebecca Neteler, Agnes Brown, Eleanor Thomas, Mary Casey, Lulu Wells.

2D DIV.—Misses Johanna Baroux, Agnes McKinnis, Lucie Chilton, Julia Kingsbury, Catharine Lloyd, Annie Orr, Mary Feehan, Martha Doxey, Elise Dallas, Maud Casey, Mary Garrity.

7TH CLASS—Misses Alicia Donelan, Grace Glasser, Mary Fitzgerald, Mary Tam, Mary McFadden, Margaret Ryan, Catharine Ward, Philomena Wolford.

8TH CLASS—Misses Elise Papin, Mary Chirhart, Julia Cleary, Blanche Garrity.

9TH CLASS—Misses Minna Fisk, Julia Butts, Ellen Lloyd, Martha Zimmermann, Manuelita Chaves, Ada Clarke.

HARP—Misses E. Galen, M. Campbell.

ORGAN—Miss Crip.

HARMONY—1ST CLASS—Misses Elizabeth Kirchner, Adella Geiser, Clara Silverthorn, Minerva Spier.

3D CLASS—Misses Ellen Galen, Adella Gordon, Leota Buck.

VOCAL DEPARTMENT.

2D CLASS—Misses Elizabeth Kirchner, Adelaide Kirchner, Mary Usselman.

3D CLASS—Misses Adella Gordon, Agnes Brown, Genevieve Winston, Catharine Hackett, Clara Silverthorn, Adella Geiser.

4TH CLASS—Misses Alice Farrell, Anna Woodin, Aurelia Mulhall.

ART DEPARTMENT.

DRAWING.

HONORABLY MENTIONED IN THE

1ST CLASS—Misses Emma Lange, Rebecca Neteler.

3D CLASS—Misses Marie Dallas, Jessie Grover, Hope Russell, Teresa Killelea, Laura French, Elizabeth Schwass, Mary Campbell, Sophie Papin, Aurelia Mulhall, Ellena Thomas, Minna Loeber, Catharine Campbell, Julia Butts, Maud Casey, Julia Kingsbury, Angela Dillon, Ella Mulligan, Mary Sullivan.

PAINTING IN WATER-COLORS.

2D CLASS—Misses Harriet Buck, Sallie Hambleton, Marie Plattenburg.

OIL-PAINTING.

2D CLASS—Misses Elizabeth Kirchner, Sarah Moran.

GENERAL DRAWING CLASS.

SENIOR DEPARTMENT.

Misses Jessie Grover, Carrie Gall, Teresa Zahm, Ina Capelle,

Catharine Hackett, Alma Moe, Henrietta Hearsey, Maggie Carroll, Elizabeth Walsh, Henrietta Rosing, Lucie Chilton, Annie Jones, Anna Cortright, Maggie Whealan, Mary English, Minna Loeber, Catharine Danaher, Julia Barnes, Alicia Donelan, Mary Hake, Jennie and Fannie Sunderland, Anna Herman, Maggie McNamara, Mary Tam.

JUNIOR DEPARTMENT.

Misses Catharine Campbell, Laura French, Sophia Papin, Julia Butts, Maud Casey, Ella Mulligan, Maggie Cleghorn, Agnes McKinnis, Annie McGrath, Mary McFadden, Johanna Baroux, Mary Feehan, Linda Fox, Ellen Lloyd, Jennie McGrath, Mary Lyons, Annie Orr, Lulu Wells, Mary Garrity, Elise Dallas, Ada Clarke, Martha Zimmerman, Margaret Ivers, Alice King, Alice Esmer, Lizzie Constantine, Mary Poquette, Elise Papin, Mary Chirhart, Minnie Fisk, Elise Lavoie, Bridget Haney, Mary Haney, Blanche Garrity.

ORNAMENTAL NEEDLEWORK.

1ST CLASS—Misses Elizabeth Schwass, Mary Ludwig, Alice Donelan, Mary Tam, Mary Fitzgerald, Teresa Killelea, Mary Usselman, Eleanor Thomas, Agnes Brown.

2D DIV.—Misses Adella Geiser, Sarah Purdy, Margaret Ryan, Catharine Ward, Alma Moe, Mary Hake, Annie Woodin, Mary Sullivan, Julia Kingsbury.

For politeness, neatness, order, amiability, and correct deportment the following young ladies are enrolled on the

Tablet of Honor.

SENIOR DEPARTMENT.

Misses Sarah Moran, Hope Russell, Ida Fisk, Louisa Kelly, Clara Silverthorn, Eleanor Keenan, Rebecca Neteler, Anna Maloney, Mary Danaher, Teresa Killelea, Mary Birch, Aurelia Mulhall, Zoé Papin, Elizabeth Kirchner, Ellen Galen, Catharine Hackett, Elizabeth Walsh, Alice Farrell, Marie Plattenburg, Mary Brown, Elizabeth Schwass, Agnes Brown, Annie Cavenor, Emma Shaw, Genevieve Winston, Catharine Danaher, Annie Ryan, Catharine Ward, Mary Sullivan, Philomena Wolford, Jessie Grover, Harriet Buck, Grace Glasser, Mary Usselman, Henrietta Hearsey, Lucie Chilton, Henrietta Rosing, Adella Geiser, Margaret McNamara, Angela Dillon, Alicia Donelan, Anna Cortright, Mary Carroll, Emma Gerrish, Julia Barnes, Mary Mullen, Ellena Thomas, Julia Kingsbury, Alma Moe, M. English, Mary Fitzgerald, Minna Loeber, Ina Capelle, Kathleen Wells, Mary Ludwig, Della McKerlie, Mary Tam, Anna Herman, Annie Purdy, Teresa Zahm, Ollie Williams, Caroline Gall, Mary Hake, Ellen McGrath, Mary Campbell, Anna Woodin, Sarah Hambleton, Mary Casey, Adella Gordon, Adelaide Kirchner, Catharine Lloyd, Anna Jones, Louisa Neu, *par excellence*.

JUNIOR DEPARTMENT.

Misses Marie Dallas, Ellen Mulligan, Mary Feehan, Linda Fox, Charlotte Van Namee, Agnes McKinnis, Johanna Baroux, Annie Orr, Maud Casey, Ada Clarke, Manuelita Chaves, Jane McGrath, Mary Chirhart, Mary Poquette, *par excellence*. Misses Angela Ewing, Annie McGrath, Mary Mulligan, Mary Garrity, Julia Butts, Mary Lyons, Alice Esmer, Martha Zimmerman, Margaret Ivers, Alice King, Teresa Haney.

Lessons in Music.

PROF. EMIL ZOTT, having now taken up his residence in South Bend, is prepared to receive pupils or give private lessons in Music, Vocal or Instrumental, at moderate charges, in South Bend, Niles, Mishawaka and the surrounding neighborhood. Persons wishing to engage his services may apply at his residence or address him through P. O. Box 1027, South Bend.

To those who desire the services of a competent Music Teacher the following testimonial from Rev. M. Oakley, S. J., Pastor of the Church of the Sacred Heart, Chicago, will be a sufficient guarantee:

CHURCH OF THE SACRED HEART, CHICAGO, Feb. 20, 1878.

It gives me pleasure to state that Prof. Emil Zott, bearer of present, gave perfect satisfaction as an organist and as a gentleman to his employers, and to me in particular, during the five or six years that he was Organist at the Holy Family Church in this city.

From my own experience and that of others, I know him to be very competent to teach the Piano, and especially Vocal Music. He is an excellent director of music and trainer of a choir.

Ever since he ceased his connection with the Holy Family choir he has always enjoyed the reputation of a good moral man and a perfect gentleman.

M. OAKLEY, S. J.

Civil Engineers & Surveyors.

C. M. PROCTOR [of '75], Civil Engineer of City and County of Elkhart. Office, 67 Main St., Elkhart, Indiana. Special attention given to Hydraulic Engineering.

ARTHUR J. STACE [of '64], County Surveyor for St. Joseph County. South Bend, Ind.

Weekly Newspapers.

THE CATHOLIC COLUMBIAN, published weekly at Columbus, O. Subscriptions from Notre Dame's students and friends solicited. Terms, \$2 per annum.
D. A. CLARKE, OF '70.

THE AVE MARIA, a Catholic journal devoted to the Blessed Virgin, published every Saturday at Notre Dame, Ind. Edited by a Priest of the Congregation of the Holy Cross. Subscription price, \$2.50.

Hotels.

THE BOND HOUSE, A. McKay, Prop., Niles, Michigan. Free Hack to and from all Trains for Guests of the House.

THE MATTESON HOUSE, Corner of Wash Ave. and Jackson St., Chicago, Ill. All Notre Dame visitors to Chicago may be found at the Matteson.

Book Binders.

EDWARD P. FLYNN, Plain and Fancy Book-binder, Kalamazoo, Mich.

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25 CALLING CARDS—no two alike, with name neatly printed, for 10 cents.
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Mishawaka, Ind.

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J. A. LYONS,
Notre Dame, Ind.

Attorneys at Law.

BROWN & HARVEY (E. M. Brown of '65), Attorneys at Law. Cleveland, Ohio.

SPEER & MITCHELL (N. S. Mitchell, of '72), Attorneys at Law, No. 225 Brady St., Davenport, Iowa.

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sep 14-ly

THE SUN FOR 1879.

THE SUN will be printed every day during the year to come. Its purpose and method will be the same as in the past: To present all the news in a readable shape, and to tell the truth though the heavens fall.

THE SUN has been, is, and will continue to be independent of everybody and everything save the Truth and its own convictions of duty. That is the only kind of policy which an honest newspaper need have. That is the policy which has won for this newspaper the confidence and friendship of a wider constituency than was ever enjoyed by any other American Journal.

THE SUN is the newspaper for the people. It is not for the rich man against the poor man, or for the poor man against the rich man, but it seeks to do equal justice to all interests in the community. It is not the organ of any person, class, sect or party. There need be no mystery about its loves and hates. It is for the honest man against the rogues every time. It is for the honest Democrat as against the dishonest Republican, and for the honest Republican as against the dishonest Democrat. It does not take its cue from the utterances of any politician or political organization. It gives its support unreservedly when men or measures are in agreement with the Constitution and with the principles upon which this Republic was founded for the people. Whenever the Constitution and constitutional principles are violated—as in the outrageous conspiracy of 1876, by which a man not elected was placed in the President's office, where he still remains—it speaks out for the right. That is THE SUN's idea of independence. In this respect there will be no change in its programme for 1879.

THE SUN has fairly earned the hearty hatred of rascals, frauds and humbugs of all sorts and sizes. It hopes to deserve that hatred not less in the year 1879, than in 1878, 1877, or any year gone by. THE SUN will continue to shine on the wicked with unmitigated brightness.

While the lessons of the past should be constantly kept before the people, THE SUN does not propose to make itself in 1879 a magazine of ancient history. It is printed for the men and women of to-day, whose concern is chiefly with the affairs of to-day. It has both the disposition and the ability to afford its readers the promptest, fullest, and most accurate intelligence of whatever in the wide world is worth attention. To this end the resources belonging to well-established prosperity will be liberally employed.

The present disjointed condition of parties in this country, and the uncertainty of the future, lend an extraordinary significance to the events of the coming year. The discussions of the press, the debates and acts of Congress, and the movements of the leaders in every section of the Republic will have a direct bearing on the Presidential election of 1880—an event which must be regarded with the most anxious interest by every patriotic American, whatever his political ideas or allegiance. To these elements of interest may be added the probability that the Democrats will control both houses of Congress, the increasing feebleness of the fraudulent Administration, and the spread and strengthening everywhere of a healthy abhorrence of fraud in any form. To present with accuracy and clearness the exact situation in each of its varying phases, and to expound, according to its well-known methods, the principles that should guide us through the labyrinth, will be an important part of THE SUN's work for 1879.

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Chartered 1844

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Peru accommodation.....	5 00 p.m.	9 45 a.m.
Night Express.....	10 00 p.m.	6 30 a.m.

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	Arrive.	Leave.
Kansas City and Denver Express via Jacksonville, IL., and Louisiana, Mo.....	3 40 pm	12 30 pm
Springfield and St. Louis Ex. via Main Line.....	8 00 pm	9 00 am
Springfield, St. Louis and Texas Fast Ex. via Main Line.....	7 30 am	9 00 pm
Peoria Day Express.....	3 40 pm	9 00 am
Peoria, Keokuk and Burlington Ex.....	7 30 am	9 00 pm
Chicago and Paducah Railroad Express.....	8 00 pm	9 00 am
Streator, Wenona, Lacon and Washington Ex.....	3 40 pm	12 30 pm
Joliet Accommodation.....	9 20 am	5 00 pm

J. C. McMULLIN, Gen. Manager. J. CHARLTON, Gen. Pass. Agt.

L. S. & M. S. Railway.

On and after Sunday, May 12, 1878, trains will leave South Bend as follows:

GOING EAST.

2 25 a. m., Chicago and St. Louis Express, over Main Line, arrives at Toledo 9 50; Cleveland 2 30 p. m.; Buffalo 8 05 p. m.

11 05 a. m., Mail, over Main Line, arrives at Toledo, 5 25 p. m.; Cleveland 10 10 p. m.; Buffalo, 4 a. m.

12 16 p. m., Special New York Express, over Air Line; arrives at Toledo 5 40 p. m., Cleveland 10 10 p. m.; Buffalo 4 a. m.

9 12 p. m., Atlantic Express, over Air Line. Arrives at Toledo 2 40 a. m.; Cleveland, 7 05 a. m.; Buffalo, 1 10 p. m.

4 50 and 4 p. m., Way Freight.

GOING WEST.

2 43 a. m., Toledo Express. Arrives at Laporte 3 35 a. m., Chicago 6 a. m.

5 05 a. m., Pacific Express. Arrives at Laporte 5 50 a. m.; Chicago 8 20 a. m.

4 50 p. m., Special Chicago Express. Arrives at Laporte 5 40; Chicago, 8 p. m.

8 03 a. m., Accommodation. Arrives at Laporte 9 05 a. m.; Chicago, 11 30 a. m.

7 30 and 8 03 a. m., Way Freight.

F. C. RAFF, Ticket Agt., South Bend.

J. W. CARY, Gen'l Ticket Agt., Cleveland.

J. H. PARSONS, Sup't West Div., Chicago.

CHARLES PAINE, Gen'l Supt.

Indianapolis, Peru & Chicago RAILWAY.

Time Table, December 26, 1877.

Northward Trains.	No. 5.* Peru and Mich. City Ex.	No. 3. Chicago & Toledo Ex.	No. 1. Mail, Ft. W., Tol. and Detroit Ex.
Lv. Indianapolis.	6.10 P. M.	12.25 P. M.	7.25 A. M.
" Kokomo.....	8.30 "	2.42 "	9.52 "
Ar. Peru.....	9.25 "	3.50 "	10.47 "
Lv. Peru.....	9.30 P. M.		11.02 A. M.
" Plymouth.....	11.27 "		1.07 P. M.
" La Porte.....	12.55 "		2.35 "
" Michigan City.....	1.40 A. M.		3.20 "
Southward Trains.	No. 2. Mail Ft. W., Chi. & Detroit Ex.	No. 4. Chicago and Mich. City Ex.	No. 6. Ft. W., Toledo & Detroit Ex.
Lv. Michigan City ..	9.35 A. M.	8.05 P. M.	
" La Porte.....	10.25 P. M.	8.55 A. M.	
" Plymouth.....	11.47 "	10.33 "	
Ar. Peru.....	1.40 "	12.35 "	
Lv. Peru.....	2.00 P. M.	12.40 A. M.	6.10 A. M.
" Kokomo.....	3.05 "	1.45 "	7.05 "
" Indianapolis.....	5.25 "	4.00 "	9.35 "

Palace Sleeping Cars are attached to trains leaving Indianapolis at 6.10 p. m., Michigan City at 8.05 p. m. Passengers may remain in the Sleeping Cars during the day.

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Michigan Central Railway Pittsburgh, Ft. Wayne & Chicago

Time Table—Nov. 11, 1877.

	*Mail	*Day Express.	*Kal. Accom.	†Atlantic Express.	‡Night Express.
Lv. Chicago.....	7 00 a.m.	9 00 a.m.	4 00 p.m.	5 15 p.m.	19 00 p.m.
“ Mich. City...	9 25 “	11 10 “	6 35 “	7 40 “	1 15 “
“ Niles	10 45 “	12 15 p.m.	8 12 “	9 00 “	2 35 a.m.
“ Kalamazoo...	12 33 p.m.	1 40 “	10 00 “	10 26 “	2 17 “
“ Jackson.....	3 45 “	4 05 “	*Jackson Express.	12 50 a.m.	4 45 “
Ar. Detroit.....	6 48 “	6 30 “		3 35 “	8 00 “
	*Mail	*Day Express.	†Pacific Express.	‡Evening Express.	
Lv. Detroit.....	7 00 a.m.	9 35 a.m.	5 40 a.m.	9 50 p.m.	6 20 p.m.
“ Jackson.....	10 20 “	12 15 p.m.	8 40 “	12 45 a.m.	9 40 “
“ Kalamazoo...	1 13 p.m.	2 38 “	4 30 a.m.	2 53 “	12 35 a.m.
“ Niles	3 05 “	4 07 “	6 30 “	4 24 “	2 38 “
“ Mich. City...	4 30 “	5 20 “	7 55 “	5 47 “	4 15 “
Ar. Chicago.....	6 55 “	7 40 “	10 30 “	8 00 “	6 45 “

Niles and South Bend Division.

*GOING NORTH.		*GOING SOUTH.	
Lv. So. Bend—	8 45 a.m. 6 30 p.m.	Lv. Niles—	7 05 a.m. 4 15 p.m.
“ N. Dame—	8 52 “ 6 38 “	“ N. Dame—	7 40 “ 4 48 “
Ar. Niles—	9 25 “ 7 15 “	Ar. So. Bend—	7 45 “ 4 55 “

*Sunday excepted. †Daily. ‡Saturday and Sunday excepted.
HENRY C. WENTWORTH, H. B. LEDYARD,
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CONDENSED TIME TABLE.

MAY 12, 1878.

TRAINS LEAVE CHICAGO DEPOT,

Cor. Canal and Madison Sts. (West Side).

On arrival of trains from North and Southwest.

GOING WEST.

	No. 1, Fast Ex.	No. 7, Pac. Ex.	No. 3, Night Ex.	No. 5, Mail.
Pittsburgh,.....Leave	11.45 P.M.	9.00 A.M.	1.50 P.M.	6.00 A.M.
Rochester,.....	12.53 A.M.	10.15 “	2.58 “	7.45 “
Alliance,.....	3.10 “	12.50 P.M.	5.35 “	11.00 “
Orrville,.....	4.45 “	2.30 “	7.12 “	12.55 P.M.
Mansfield,.....	7.00 “	4.40 “	9.20 “	3.11 “
Crestline,.....Arrive	7.30 “	5.15 “	9.45 “	3.50 “
Crestline,.....Leave	7.50 A.M.	5.40 P.M.	9.55 P.M.	
Forest,.....	9.25 “	7.35 “	11.25 “	
Lima,.....	10.40 “	9.00 “	12.25 A.M.	
Ft. Wayne,.....	1.30 P.M.	11.55 “	2.40 “	
Plymouth,.....	3.45 “	2.46 A.M.	4.55 “	
Chicago,.....Arrive	7.00 “	6.00 “	7.58 “	

GOING EAST.

	No. 4, Night Ex.	No. 2, Fast Ex.	No. 6, Pac. Ex.	No. 8, Mail.
Chicago,.....Leave	9.10 P.M.	8.00 A.M.	5.15 P.M.	
Plymouth,.....	2.46 A.M.	11.25 “	9.00 “	
Ft. Wayne,.....	6.55 “	2.10 P.M.	11.35 “	
Lima,.....	8.55 “	4.05 “	1.30 A.M.	
Forest,.....	10.10 “	5.20 “	2.48 “	
Crestline,.....Arrive	11.45 “	6.55 “	4.25 “	
Crestline,.....Leave	12.05 P.M.	7.15 P.M.	4.30 A.M.	6.05 A.M.
Mansfield,.....	12.35 “	7.44 “	5.00 “	6.55 “
Orrville,.....	2.26 “	9.38 “	7.10 “	9.15 “
Alliance,.....	4.00 “	11.15 “	9.00 “	11.20 “
Rochester,.....	6.22 “	1.20 A.M.	11.06 “	2.00 P.M.
Pittsburgh,.....Arrive	7.30 “	2.30 “	12.15 “	3.30 “

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CITY OF CHESTER, 4566		CITY OF PARIS, 3080	
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